



MISS BLANCHE ARRAL—AUSTRALIAN SOPRANO.

MME. BLANCHE ARRAL AT THE OPERA HOUSE

Melbourne Examiner. — Recollections of Madame Blanche Arral's concerts in Melbourne last year were pleasing enough to bring together a large and expectant audience to the Town Hall on Saturday evening, when she inaugurated her return visit amid every sign of popular approval. Apart from her personal claims to favorable recognition, she is very capably supported by two solo instrumentalists, and her accompaniments are supplied by what may be termed a small orchestra, there being a full string quintet (with an extra cello), together with a harp, three out of the customary four divisions of the wood wind department being also in evidence. With such a combination it is possible to preserve far more of the tone color of an operatic accompaniment than where, as is the usual habit, a piano alone is used, and the enterprise of her management in this direction calls for precisely that kind of comment as will best serve to encourage other impresarios to do likewise.

Massenet's aria Au Cours de la Reine is a fine example of the famous French composer's style, and it is exactly suited to Madame Arral's temperament, for she is nothing if not dramatic. Although hardly in her best voice at starting, she speedily won the goodwill of her hearers, who would not be satisfied with a single encore, but treated her just as Mr. Prout Webb deals with a too reluctant payer of income tax—by taxing her again. The first addition, Gounod's Serenade Quand tu Chantes, though nicely done, was hardly as successful as that which followed, for Madame is in her element in the tricks and trills of elaborate passages of display such as abound in Ganz's Sing, Sweet Bird. A fine exposition of the Mad Scene from Ambroise Thomas's Hamlet, wherein Madame Arral had to keep a tight hand over herself to prevent acting the distraught Ophelia as well as merely singing her music, called forth renewed expressions of approval, to which she responded with Varney's Bird, Waltz, an intricate and captivating piece of vocalization, to which only a complete mistress of technique like herself could do justice.

Considerable as had been her success in the first part of the program, Madame Arral did still better work in the second. If anyone in Saturday's audience who had not heard her before had chanced to leave at the interval he would have taken away quite a wrong impression of her powers; he could hardly have failed to be favorably impressed, but he would have missed hearing her best work. Faure's Sancta Maria, with its broad melody and its devotional character, is almost certain to rouse a British audience to enthusiasm; sung as it was on Saturday evening it created something like a furor. In vain did the singer offer in turn Gillotin's charming Serenade and the Manola of Bourgeois; these two delightful ditties, so quaintly rendered, served but to evoke fresh demonstrations. Even Mr. Prout Webb found himself outdone, for this time a triple tax was imposed, the third addition taking the form of a characteristic Spanish Bolero. Madame Arral wound up the concert with Verdi's Ah! Fors' e Lui, whereof the cabaletta Sempre Libera gave free scope to her brilliant coloratura. Having sung ten songs in place of the four set against her name, she had every right on her side in declining yet another encore; but albeit the hour was then 10:40, the compliment was proffered in no hesitating spirit, and had to be declined with some show of firmness ere the lady's too warmhearted admirers would consent to appear satisfied.

Madame Arral will make her initial bow to a Honolulu audience at the Hawaiian Opera House Tuesday, June 30th, under the management of W. D. Adams.

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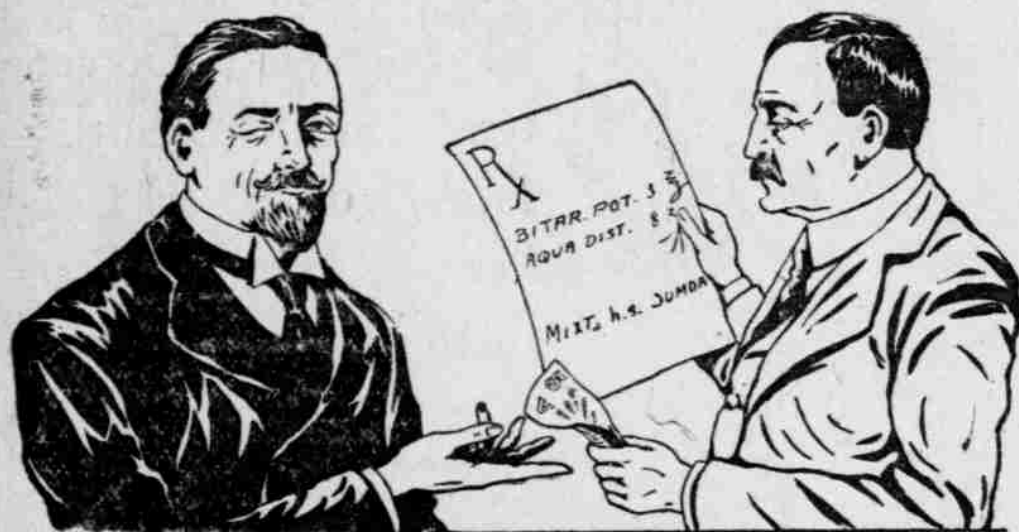
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THE PUNAHOU ALUMNI REUNION AND FESTIVAL

The annual reunion and festival of the Punahou Alumni Association will be held on the afternoon of Friday next, at three o'clock, on the College grounds, just makal of Pauahi Hall. After the presentation of the reports of officers and the election of officers for the ensuing year, remarks will be made by Rev. H. W. Chamberlain, Mr. P. C. Jones and President Griffiths, and a recitation will be given by Miss Alice Spaulding of this year's senior class. Following the literary part of the program attention will be paid to the display of fruit and to the refreshments. Mr. S. P. Wilder, who has charge of the contribution of fruit, reports that the indications are that the display this year will be a fine one. All members of the Association and all friends of Punahou are invited to attend.

Senator Fulton at his annual Oregon

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salmon dinner in Washington told a tipping story. "In Astoria," he said, "there used to be an old fisherman who brought me the first of every month a present of a splendid salmon from his master. I always gave the old fisherman a tip. But one morning I was very busy, and when the old man brought the fish I thanked him hurriedly, and forgetting his tip, bent over my desk again. He hesitated a moment, then cleared his throat and said: 'Senator, would ye be so kind as to put it in writin' that ye didn't give me no tip this time, or my wife'll think I've went and spent it on drink.'"

DEFINITIONS.

Architect—A man who makes you believe you can't build even a henhouse without him.
Broker—A man who separates you from your money.
Banker—A man who refuses your request for a loan so smoothly that you conclude you don't need the money.
Doctor—A man who makes you believe you are sick.
Dentist—A man who makes you forget all your other troubles.
Dressmaker—A woman who makes other women look pretty, whether they are or not.
Lawyer—A man who would make the devil a saint for a fee.
An Honest Man—Rarely met with in these days. The phrase is now used mainly as a joke.—New York Press.